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Thesis

THE WOMEN CHARACTERS IN THE DRAMAS OF LINARES RIVAS

by

Marianne Carney

(B.S., Boston University, 1931)

submitted in partial fulfillment of the

requirements for the degree of

Master of Arts

1933

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Introduction

Aim:

In writing this thesis, I am endeavoring to make a study of the outstanding female characters in the most important dramas of Manuel Linares Rivas, attempting not only to discover the characteristics with which the dramatist depicts his women, but also his opinions of Spanish womanhood in general.

The Author:

Manuel Linares Rivas was born in Santiago de Galicia in 1867. He studied law and entered upon a legal career. After a short time, however, he began to devote himself entirely to his writings. Of his private life, very little of interest is known. He lives, apparently, the life of the average man brought up in the world of politicians and aristocrats. Linares followed in the footsteps of his father, who was an aristocrat as well as an influential politician. As a young man, he went to Cortes, later became a Senator, and, before the advent of the Republic, had risen to the high rank of a "senador vitalicio."

Opinions of the Critics:

It is generally agreed by the critics that Linares Rivas is an excellent writer of comedies of manners; that his dialogue is both brilliant and natural; that he does not preach, as a

rule; and that his writings are similar to those of Benavente. It is on this last point that there is some dissension among the critics; some believe that he was imitating Benavente and some refuse to admit this. I am going to quote some of the remarks of the foremost critics on this point.

Northup says that Linares Rivas is:

"More superficially clever than his model (Benavente) with more froth and less substance. His is Gallic with rather than Spanish humor. An air of sophistication characterizes all his work." 1.

Cejador y Frauca:

"Plantea siempre en sus dramas problemas morales serios, sin resolverlos con sangre ni--de otra manera. Es discípulo de Benavente, aunque con independencia, aventajándole en la técnica teatral, en la trama y acción dramática, ya que no en la alteza de pensamiento, ingenio y paleta variadísima." 2.

Merimée and Morley:

"Linares Rivas represents a rather militant form of thesis play, and has been notably successful with the public. Linares' bright and natural dialogue resembles Benavente's and, like him, he at times satirizes weaknesses of character as well as of customs and laws." 3.

L. A. Warren:

"Linares Rivas has probably been influenced by Benavente, for there is much resemblance between them. However, as they both move at the same time, in the same circles, and assimilate the same artistic currents from around them, the resemblance can be amply accounted for without direct influence one upon the

1. Introduction to Spanish Literature, G. T. Northup. P. 427. University of Chicago Press, 1925.
2. Historia de la lengua y literatura castellana, Cejador y Frauca, Madrid, 1920. Vol. 12, p. 95.

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other. Rivas is free from Benavente's harangues...There is no pompous flow of words nor any rhetoric of noble sentiment. It is a shrewd realistic society picture, sharply caricatured, on the whole dealt with in tolerant irony, but with an absence of fine sentiment." ¹.

M. Romera-Navarro:

"Por pintar el mismo mundo que Benavente, y por su tendencia igualmente satírica, se le ha considerado injustamente como un imitador. Pero la personalidad de Linares Rivas tiene propio e independiente relieve. Su visión y su interpretación de la existencia contemporánea son esencialmente personales..... La doctrina de Linares Rivas puede cifrarse en estas tres palabras: libertad, amor, piedad." ².

In concluding this introduction, I should like to add a criticism of the author by Bell.

"Señor Linares Rivas' plays are excellent cuadros de costumbres, and if their scope is limited to high life and they thus lack the universality of the earlier costumbristas, he cultivates his garden with intimate knowledge and unfailing spirit, skill, and discretion." ³.

3. History of Spanish Literature, Ernest Merimée. Translated and revised by S. Griswold Morley. Henry Holt and Company, 1930. P. 534.
1. Modern Spanish Literature, L. C. Warren. Brentano's Ltd., 1929. Vol. 2, p. 570.

THE UNIVERSITY OF CHICAGO
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CHICAGO, ILLINOIS 60637

TO THE EDITOR OF THE JOURNAL OF
THE AMERICAN CHEMICAL SOCIETY
FROM THE DEPARTMENT OF CHEMISTRY
UNIVERSITY OF CHICAGO
CHICAGO, ILLINOIS 60637

RE: [illegible]

[illegible]

Very truly yours,
[illegible]

1. Sol and Santa

. La garra

La garra, presented for the first time in the Teatro de la Princesa on December 21, 1914, deals with the problem of divorce and remarriage. This play is a vigorous attack against the laws which prevailed in Spain before the advent of the Republic. The heroine, Sol, and her relative, Santa San Payo, are presented as typical victims of unjust laws.

Having received no word from her worthless husband during the ten years which have elapsed since he deserted her, Santa is forced to wait for a period of twenty additional years before the law allows the presumption of her husband's death and permits her to remarry. Although very much in love with Alvaro, she insists upon abiding by the law. Her cousin Sol, on the other hand, has been very happily married for eleven years to Antonio, who had spent his youth in America. Through an acquaintance of Antonio's in America, recently returned to Spain, it is discovered that Antonio had been married and divorced before his return to Spain. When confronted with the question, Antonio admits that it is true. After becoming acquainted with Sol, he had tried in every way to have his marriage annulled in order to marry her in accordance with the laws of the Catholic Church. Finding that this was impossible, he decided to marry her and remain silent about his first marriage. When Sol hears Antonio admit this former marriage, her spirit is broken. According to the laws of the Church, they are not married and they must

2. Historia de la literatura española, M. Romera-Navarro. D. C. Heath and Company, 1929. P. 640.

3. Contemporary Spanish Literature, Aubrey F. G. Bell. Alfred A. Knopf, 1925. P. 179.

18

1. The first part of the paper is devoted to a general discussion of the problem of the existence of solutions of the system of equations

$$\frac{dx}{dt} = P(x, y, z), \quad \frac{dy}{dt} = Q(x, y, z), \quad \frac{dz}{dt} = R(x, y, z),$$

where P, Q, R are continuous functions of x, y, z in a certain domain D of the three-dimensional space. It is shown that if the functions P, Q, R satisfy certain conditions, then the system has a unique solution passing through any point of the domain D .

2. In the second part of the paper, the problem of the stability of the solutions of the system is considered. It is shown that if the functions P, Q, R satisfy certain conditions, then the solutions of the system are stable with respect to the initial conditions.

3. In the third part of the paper, the problem of the periodicity of the solutions of the system is considered. It is shown that if the functions P, Q, R satisfy certain conditions, then the system has a periodic solution.

4. In the fourth part of the paper, the problem of the bifurcation of the solutions of the system is considered. It is shown that if the functions P, Q, R satisfy certain conditions, then the system has a bifurcation point.

5. In the fifth part of the paper, the problem of the asymptotic stability of the solutions of the system is considered. It is shown that if the functions P, Q, R satisfy certain conditions, then the solutions of the system are asymptotically stable.

6. In the sixth part of the paper, the problem of the global stability of the solutions of the system is considered. It is shown that if the functions P, Q, R satisfy certain conditions, then the solutions of the system are globally stable.

7. In the seventh part of the paper, the problem of the global periodicity of the solutions of the system is considered. It is shown that if the functions P, Q, R satisfy certain conditions, then the system has a globally periodic solution.

8. In the eighth part of the paper, the problem of the global bifurcation of the solutions of the system is considered. It is shown that if the functions P, Q, R satisfy certain conditions, then the system has a global bifurcation point.

9. In the ninth part of the paper, the problem of the global asymptotic stability of the solutions of the system is considered. It is shown that if the functions P, Q, R satisfy certain conditions, then the solutions of the system are globally asymptotically stable.

10. In the tenth part of the paper, the problem of the global global stability of the solutions of the system is considered. It is shown that if the functions P, Q, R satisfy certain conditions, then the solutions of the system are globally globally stable.

separate immediately. Antonio is ordered to leave Campanela at once and never to return to see his wife or children. Before leaving, he speaks with Sol and pleads with her to accompany him to some place where the laws will permit them to live together. She agrees to go, until she realizes that they will be living a life of sin, bringing disgrace upon her family and her own children. Sol then decides to abide by the Church and have her husband leave her. Antonio, realizing his own helplessness to fight against the law, tradition, and environment, is driven to desperation and commits suicide.

"Nadie es el mismo en un día de lluvia y de frío, que en un día de luz y calor....El que se halla prisionero, no piensa lo mismo que hallándose libre..." 1.

This remark made by Antonio is applicable to both Sol and Santa. Sol is depicted by the dramatist as a happy, lively young woman whose ideas are somewhat advanced and naturally seem rebellious to her relatives, all staunch members of the Catholic Church, and lifelong inhabitants of the antiquated village of Campanela. She is extremely happy with Antonio, a kind and generous husband, and her children. Sol naturally resents a law that is ruining Santa's chance for happiness while she is still young. In her day of happiness, Sol even says what she would do were she in Santa's predicament.

"Y si yo estuviera en su caso, después de pedir todas los consejos imaginables, después de pedir que estudiaran todas las leyes habidas y por haber, si me dijeran, como a ella, que no había una ley para deshacer el agravio de otra ley, creo que pasaría muy pronto por encima de las leyes, defendiendo mi vida y mi felicidad." 2.

1. Act II, Scene ii, p. 66
2. Act I, Scene xii, p. 40

The first part of the paper is devoted to a general discussion of the problem. It is shown that the problem is well-posed and that the solution exists and is unique. The second part of the paper is devoted to the construction of the solution. It is shown that the solution can be constructed by the method of characteristics. The third part of the paper is devoted to the numerical solution of the problem. It is shown that the numerical solution can be obtained by the method of finite differences.

The fourth part of the paper is devoted to the stability of the numerical solution. It is shown that the numerical solution is stable. The fifth part of the paper is devoted to the convergence of the numerical solution. It is shown that the numerical solution converges to the exact solution. The sixth part of the paper is devoted to the error analysis of the numerical solution. It is shown that the error of the numerical solution is of order $O(\Delta t)$. The seventh part of the paper is devoted to the conclusion. It is shown that the numerical solution is accurate and stable.

The eighth part of the paper is devoted to the appendix. It contains the proof of the lemmas used in the paper. The ninth part of the paper is devoted to the bibliography. It contains the list of references. The tenth part of the paper is devoted to the index. It contains the index of the paper.

In spite of her statement, Sol cannot at first excuse Antonio for remaining silent, when he has done exactly what she said she would do. However, in a moment of weakness, she agrees to go with Antonio, give up her religion, and desert her children for her own happiness. Her strength of character is shown later, when she places her duty to her children before her own happiness and that of Antonio, and consents to his departing even when she realizes that she is never to see him again.

Santa, as contrasted with Sol, has had a very unhappy life. For ten years she has lived a life of uncertainty waiting for a word, which never comes, from a worthless husband who left her after he had stolen her money. For three years she has been courted by a young army officer, who never tires of attempting to persuade her to go with him. She is strong enough to be willing to waste her youth in waiting for her husband to die rather than break the law which condemns her to wait for a period of thirty years before he will be legally considered dead. Her final decision expressing her determination follows:

"De amante? ; Eso no! ; Soy muy desdichada, tengo un miedo horrible, pavoroso, por si algún día la caridad y la protección de estos parientes me faltara; creo en tí absolutamente, ciegamente, sin una duda siquiera...pero no renuncio a mi conciencia! ;Eso no!" 1.

Santa's emphatic refusal to accept Álvaro's proposition is indicative of moral firmness, but her explanation discloses clearly a somewhat weak and timid character. Her decision, nevertheless, is not prompted by the righteousness of her conscience, even in spite of her extraordinary fear of what

misfortune might befall her if in the future she should displease the relatives who have sheltered her. Throughout the play, Santa appears submissive and ready to do or say as she is told. This lack of self-confidence may be attributed, I think, to her position as a dependent in the household. Later in the play, in a moment of great stress, Santa again asserts herself, completely forgetting her fear of displeasing her relatives. Rather than see Sol spend the rest of her life in misery wondering where and how Antonio is, she advises them both to choose death rather than the life of suffering and separation which she has experienced.

Although both Sol and Santa show great strength of character in their ability to sacrifice happiness, their actions are motivated by different reasons. Motherly love, duty to her children, and adherence to the teachings of her religion prompt Sol to give up the happiness that she has experienced with Antonio. Santa, on the other hand, has never known happiness with her husband, and, while she rejects the opportunity to have it while she is young, she is only sacrificing a possibility of something she has never enjoyed.

It is impossible to conclude La garra without a further comment. By presenting a true story just as it was told to him, Linares Rivas is making a vigorous attack on the injustice of the existing laws. This injustice was two-fold. An unhappy and tragic union, such as Santa's, could not be dissolved, whereas a happy marriage, such as Sol's had to be dissolved. The dramatist says in his introduction:

"Pero piense cada cual como le plazca, que para eso precisamente me someto a la opinión pública, hay una cosa indiscutible y que está por cima de todas las otras cosas; y es, que el dolor siempre será injusto, y cuando se puede evitar, cuando es posible calmar los sufrimientos, el negar la medicina es un crimen, y la ley que pudo ser más justa y más conveniente en el momento de dictarlo, vendrá a ser la mayor de las ilegalidades y de las injusticias si nos aferramos lócamente a que siga siendo ley.." 1.

This is absolutely true in the case of Santa, but the unhappiness brought to Sol was caused by Antonio alone. He knew the law and he knew that Sol had been brought up to abide by it. Had he told her the condition upon which he would have to marry her, and had she agreed to it, they both would have deserved the punishment. Selfishly he took the situation into his own hands, and the result was crushing sorrow to himself and the one he loved.

1. Author's introduction La garra

The first part of the paper deals with the general theory of the problem. It is shown that the problem is equivalent to a system of linear equations. The second part of the paper deals with the numerical solution of the problem. It is shown that the problem can be solved by the method of least squares. The third part of the paper deals with the application of the theory to the problem of the distribution of the population. It is shown that the theory can be applied to the problem of the distribution of the population.

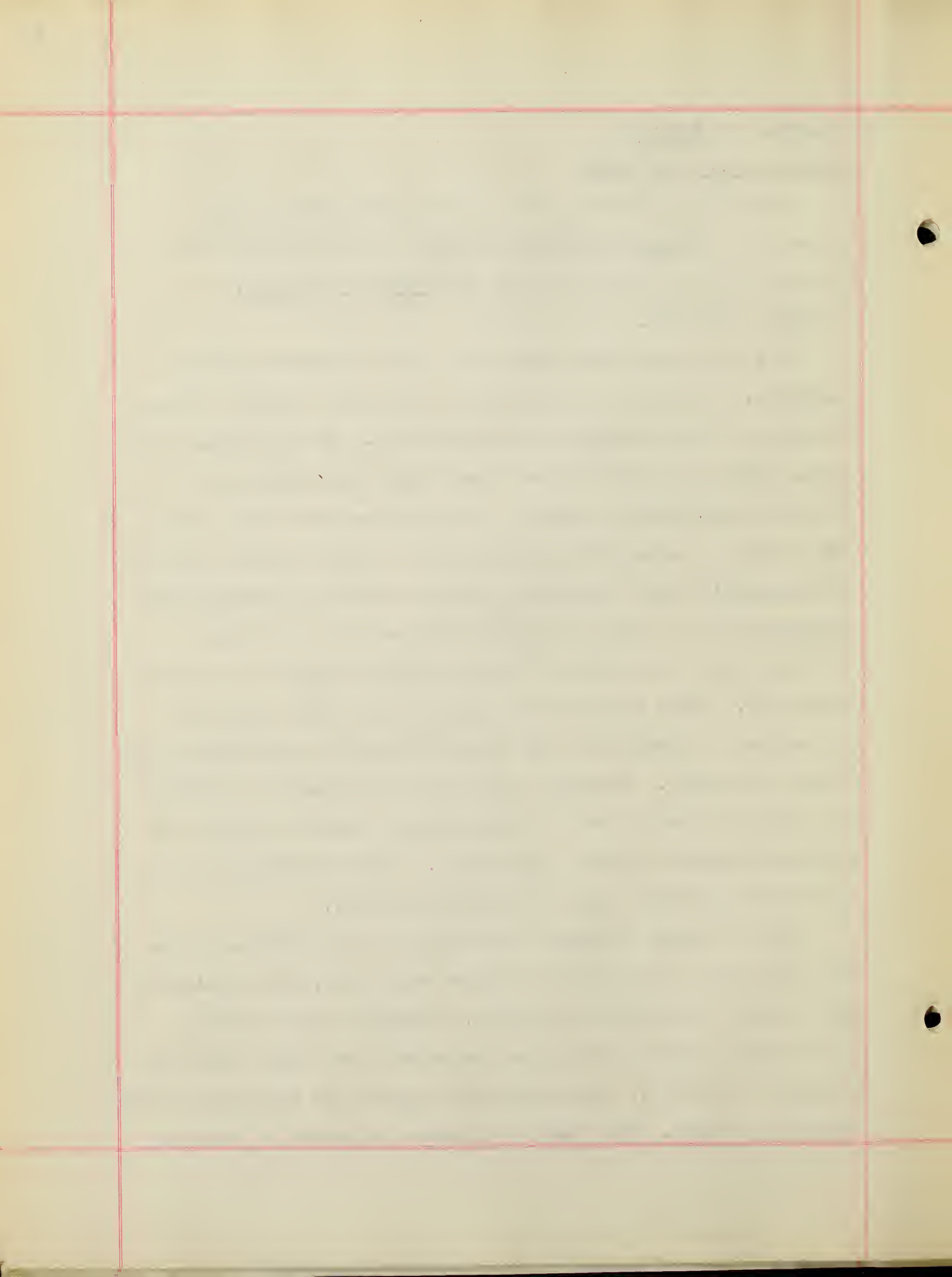
2. Valeria and Dominica

Cuando empieza la vida

Valeria and Dominica are the two outstanding female characters in Cuando empieza la vida, a play in three acts, presented for the first time in the Teatro de Esclava, on November 21, 1924.

The drama commences five years after Valeria's second marriage. In a spirit of fun, she invites her husband, Luis, to dinner at the Kursaal de San Sebastián. On the terrace she meets Pedro, who had been her lover during her first unfortunate matrimonial venture. They had not seen each other since Valeria refused his proposal of marriage shortly after her husband's death. Although he had been her lover and her only consolation during the miserable years of her first marriage, she had realized that she did not love him enough to marry him. Pedro accepted her decision, and they separated. He returned to Dominica, his fiancée before he met Valeria, and asked her pardon. Dominica loved him sufficiently to forgive his affair, thinking that he would forget Valeria. Pedro and Dominica married and were very happy. Two years after Valeria and Pedro separated, she met and married Luis.

Pedro accepts Valeria's invitation to sit down and talk. She tells him of her great happiness with Luis, and reprimands him for not appreciating his wife. Dominica passes by and seeing them together fears that Pedro will once more leave her because of Valeria. She approaches them and in addressing Pedro betrays jealousy. When Dominica refuses to speak to Valeria,



Pedro asks her to be at least courteous. She ignores this request and says:

"Que para mí esta señora..."^{1.}

Luis enters, hears the remark, and demands that she finish it. Dominica refuses to do it, saying that Valeria can finish if she so desires. After a brief argument with Pedro, Luis leaves with the suspicion that his wife has been unfaithful to him and that Pedro is the guilty man. A duel is the only way of avenging his honor. Luis is so enraged with jealousy that he refuses to permit her to take his arm in leaving the terrace. He says:

"Vamos separados de pensamientos y no vale la pena de ligarse por los cuerpos."^{2.}

Pedro, in an attempt to avoid any unhappiness for Valeria, comes to explain to Luis that his suspicions are unwarranted, for he has never loved Luis' wife. A few hours before the duel, Dominica, who is the cause of the trouble, comes to Valeria and demands that she tell Luis of her past relations with Pedro. Valeria refuses until Dominica threatens to do it herself. Valeria, in talk with Luis, explains that she and Pedro had been lovers, but had separated two years before she even met Luis. Although he does not forgive Valeria, he realizes that he has no justifiable cause for a duel. He then realizes that Pedro was telling the truth when he came to make his explanation. He had never loved Luis' wife, but when she was merely Valeria he had loved her. Luis accepts Valeria's explanation, but refuses to forgive her, and insists that they can no longer live

1. Act I, Scene iv.

2. Act I, Scene x.

together. She must leave as soon as possible, and he will repeat any excuse she may care to give for her sudden departure.

Valeria is portrayed by the dramatist as a very beautiful character, but a pitiful victim of circumstances. As a very young girl, she married a worthless man with whom she lived for a few years in misery. During this time Pedro was her only consolation. Although the death of her husband freed her from one kind of unhappiness, she found herself without money and with Pedro as her only friend. Because he was kind to her, she thought she loved him. When he asked her to marry him, she realized that she did not love him. She explains the situation very well to Luis in the following words:

"Aquel hombre, que de casada era el amparo y la esperanza de mi vida, en cambio, de viuda, ya no era sino mi falta, y no me recordaba más que mi delito. En vano fué que intentara sobreponerme, reconociendo sus grandes cualidades. ¡En vano! Siempre había algo, superior a mi voluntad, que terminaba diciéndome: ; No te esfuerces en engañarte a ti misma: ese hombre no es tu amor, es tu falta y remordimiento!" 1.

When she realized that she did not really love Pedro, Valeria had sufficient strength of character to break all bonds between them. Two years later, she married Luis and lived very happily with him for five years. They probably would always have been happy if Fate had not brought Valeria and Pedro together again. Valeria had been a fine wife to Luis, and the idea of being unfaithful had never occurred to her. Knowing this herself, she is too hurt to attempt to defend herself, or to force her way back into his heart when he believes that

she has been untrue to him. She makes only one attempt to bring Luis to the realization of what he is doing. Her plea is very beautiful:

"No sabes, no, que si supieras te harías la única pregunta que en amor es verdadera y definitiva: ¿quisieron ofenderme? ¿Sí? Pues fuera y lejos, y que el demonio se lleve para siempre a la traidora. Pero si no quisieron ofenderme, si no hay traición ni engaño, sino una inmensa desdicha nada más, entonces ven a mí, que para una desdicha muy grande tengo yo un corazón más grande todavía." ^{1.}

As contrasted with Valeria, the dramatist presents Dominica, a weak, selfish, and jealous woman unable to accept Pedro, her husband, as he is. The fact that he had left her to become Valeria's lover, and that he did not return to ask her forgiveness until Valeria sent him away, is always in her mind. As she says to Valeria:

"Una novia no es nada contra una amante." ^{2.}

Instead of being sorry for all the misfortune she has caused, Dominica can think of her own happiness first. She had lost Pedro as a sweetheart to Valeria and does not intend to lose him again because of her. In insisting that Valeria tell Luis of her past relations with Pedro so as to prevent the duel, she says:

"Siento mucho causarle a usted una perturbación tan honda.... ¡Lo siento mucho! Pero la vida de mi marido es primero; y el caso de usted, por muy interesante que sea, es lo último que en este caso interesa." ^{3.}

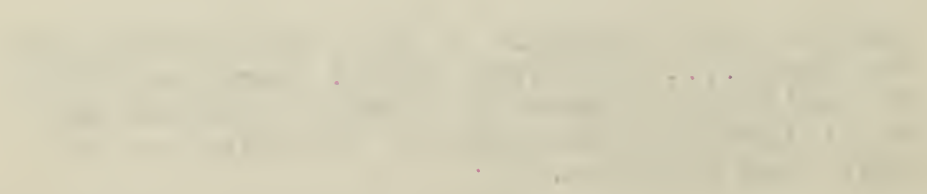
Linares Rivas presents the same problem in Cuando empieza la vida as he does in La garra. Two ideally happy marriages

1. Act III, Scene viii.
2. Act III, Scene vi.
3. Act I, Scene vi.

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are dissolved because of the silence of two persons as to events that took place in their respective lives before each had married. In the first act, he presents Valeria who predicts the disastrous climax to the play in her too evident happiness with Luis. She says to Laura:

"Cinco años ya, que se fueron como un soplo..., y preparándonos para diez veces otros cinco en santa paz y en santo amor. ¿No es así, marido?" 1.

Like Col in La garra, Valeria is confident that nothing can mar her happiness. When Luis insists that she should have told him of her affair with Pedro before they married, she gives her reason which is very similar to that given by Antonio to Col for his silence in regard to his former marriage and divorce.

Valeria says to Luis:

"Y decidida a confesarlo, ¿en qué momento lo revelaba? ¿Al mirarme tú? Era demasiado pronto, ¿verdad? ¿Al insinuarte? Entonces lo debí pregonar, porque a centenares son los que se insinúan con una mujer que va sola por el mundo. ¿Al estar segura de ti?.....
.....
"Tú equivocas. Eso sera en lo divino, pero en humano la primera obligación es defenderse..., y una culpa, cien, mil, se rascan y se devoran antes que darle una misma al hombre amado la razón que a sus ojos nos humille! ¿No sé los ángeles, no sé, pero las mujeres no lo hacen!
¡¡ No, no, no!!" 2.

After having been happy with Luis, she cannot understand his insistence upon their separating. He claims that a woman owes her entire life to her husband. Valeria disagrees with him. She says:

"¡Toda! ¿Cuándo empieza la vida? Para el mundo nacemos en el instante material de nacer; para el marido no nacemos sino en el instante

1. Act I, Scene vi.

2. Act III, Scene viii.

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation and the second section deals with the progress of the work.

2. The second part of the report deals with the results of the work during the year. It is divided into two main sections: the first section deals with the results of the work in the field of research and the second section deals with the results of the work in the field of administration.

3. The third part of the report deals with the financial situation of the institution during the year. It is divided into two main sections: the first section deals with the income and the second section deals with the expenditure.

4. The fourth part of the report deals with the future plans of the institution. It is divided into two main sections: the first section deals with the general plans and the second section deals with the specific plans.

en que nos conoce. Al mirarnos por primera vez, nacemos para él; al buscarnos, crecemos para él, y al querernos, ya existimos por completo para él. Y desde esa día hacia acá, todo es suyo y se lo debemos todo... Y si desde que me conociste, desde que te naciste para ti, soy tuya, íntegramente tuya, de cuerpo y de alma..., ¿qué más pides ni que más pudiera darte la mujer que amara más?" 1.

It is impossible to conclude this discussion without commenting upon the manner in which Linares Rivas ridicules dueling. When a man's life is at stake, he must conform to certain regulations in order not to bring disgrace upon himself or his seconds. He must not make a false move of any kind. Aracil, one of the seconds, explains the situation to Luis.

"Nosotros le colocaremos en el sitio que le corresponda..., ¡pero, por Dios, no se mueva usted ya! Ni un paso atrás, que parecerá cobardía; ni un paso adelante, que parecerá buscarse ventajas." 2.

After they finish explaining his duties in fighting, Luis makes the following remark showing the author's ideas:

"...Llegué a figurarme que en esta ocasión y para estos amigos, era mi vida lo más interesante...; y no lo es! La verdadera importancia viene a estar en su prestigio de padrinos y en lo que podrán atestiguar si el lance va a tragedia..." 3.

1. Act III, Scene viii.
2. Act III, Scene ii.
3. Act III, Scene iii.

[Faint, illegible text, likely bleed-through from the reverse side of the page]

3. María Victoria

María Victoria is the interesting female character in the play of the same name, which was presented for the first time in the Teatro Español, April 5, 1904. It deals with the problem confronting a proud young woman who is married to a rich, but indifferent and unfaithful man.

María Victoria and her brother are left dependent upon the charity and kindness of an aunt and uncle. María realizes that it is her duty to marry. Both her aunt and uncle encourage a marriage with a wealthy young man, Guillermo Urbiza. María and Juan, a young secretary to the Embassy at Vienna, have been in love for eight years. She tires of waiting for him and writes to him breaking their engagement. He immediately comes to persuade her to wait for him until he can support her. In a moment of jealousy over his most recent escapade in Paris with a dancer, and because she loses patience with him, she demands immediate marriage or no further relations between them. The engagement is broken, and she marries Urbiza. After six years of married life, she is greatly disillusioned and very unhappy. Juan, in visiting them, realizes that María is not happy. She has every luxury that money can buy, but she has no love. María ignores her husband's indifference to her and even his flirtations outside, but she refuses to countenance it in her own home. Realizing that he is making love to Miss Ketty, governess of their only son, María discharges her. When Urbiza hears of it, he demands that she be kept until a suitable instructor is obtained. María dismisses her, and Urbiza leaves home. María

pretends, for the sake of appearances, to be ignorant of his infidelity, but it is evident to everyone, and she is constantly tortured by the veiled insinuations of her acquaintances. Juan makes love to María and brings to her the realization of her mistake. She admits that she still loves him, but she orders Juan not to see her again. Just as he leaves, Urbiza returns home very casually, asks his wife to pardon him and, as a further insult, offers her money. Knowing that Juan can give her affection and love, and that this, and not money, is what constitutes happiness, María decides to write to Juan. She starts her letter, pauses after writing the salutation, and moved by the righteousness of her conscience, she finally tears up the paper as she exclaims: "No, no...la conciencia vale tanto como la felicidad." ¹.

María Victoria is a very fine character very well portrayed by Linares Rivas. As a young and attractive girl, she is very much in love with Juan, her ideal of a perfect man. This ideal is broken when his numerous escapades force her to realize that he might not be as faithful a husband as she had presumed. Being a woman, she reasons with her heart, while he reasons with common sense. Because Juan refuses to marry her until he can support her, she, partly through jealousy, and partly through impatience, breaks the engagement and marries the man of her aunt's and uncle's choice. Shortly after her marriage, she realizes that it is a mistake, but her pride and unusual sense of loyalty keep her from complaining of his indifference and, what is harder to bear, his infidelity. She blames herself

1. Act III, p. 356, escena ultima.

entirely for the failure of her marriage and resolves to put up with it. In speaking with Juan, who loves her, and whom she loves, she tells him her reason for putting the blame upon herself in the following remark:

"El porvenir no es más que una consecuencia de lo pasado..... Siempre. Es algo que ha de ser por algo que ya ha sido. En nuestro camino, lo que encontramos más adelante como fatalidad, es lo que nosotros mismos hemos dejado atrás como torpezas. Por eso nosotros, teniendo derecho y libertad para escoger el camino que mejor nos convenga, si nos equivocamos ha de ser a nuestra costa. Pero enmendar torcidamente la suerte, quejarse del destino buscando disculpas, no...; eso no!" ¹.

This remark also explains her tolerance of her husband's infidelity and indifference. María has sufficient strength of character to forgive his affair with the governess when he returns home and asks her pardon. But when he offers her money, she can stand no more. She does what the average woman would have done long before; she starts to write to Juan, the man who can make her happy. She regains her self-control in time to realize that, if she goes to him, she will have a guilty conscience. A woman of María's noble qualities can obtain no happiness in doing what she knows is wrong. A woman not possessing María's unusual sense of duty would have left such a husband.

Throughout her life, María places her duty to others before her own happiness. Her marriage to Urbiza was fulfilling a duty to her aunt and uncle. Her life with her husband is one of duty in complying with the requirements of a marriage contract. Once more, at the end of the play, she rejects happiness for duty--

1. Act III, Scene xviii, p. 339-340.

duty to her little son and duty to the man she married.

4. Carlota and MagdalenaAire de fuera

Carlota and Magdalena are the two important female characters in Aire de fuera. This play, presented for the first time in Madrid, in the Teatro Español, on March 31, 1903, deals with the problem of divorce under the peculiar laws which existed in Spain before the establishment of the Republic.

Magdalena has obtained a legal separation from her husband, Juan, which according to the Spanish law can last five years. She has come to live with a distant relative, Carlota, and her husband Baltasar. Although apparently happily married, Carlota is carrying on an affair with her husband's business associate, Gerardo. At the expiration of the five-year term, Juan comes to claim his wife. Baltasar tries in vain to protect Magdalena and prevent her return to her cruel and worthless husband. Magdalena fears that Juan may reveal to Baltasar the truth about Carlota, and, to prevent any unhappiness, she follows Juan, and later commits suicide. Baltasar discovers accidentally his wife's unfaithfulness. Although overcome by grief, he displays the strength of his character in offering Carlota the only two solutions he considers possible for their marital problem. He asks Carlota to choose between committing suicide, as Magdalena did, or leaving immediately for Belgium where she is to start divorce proceedings against him. The daughter is to be placed in a private school, and they are to visit her on the first day of every month. She is never to know what has happened between

her parents. Baltasar knows that Carlota will not kill herself, and thus, at the end of the play, he confidently states:

"Dentro de ocho días saldremos de Madrid." 1.

Carlota is depicted by our dramatist as a young and beautiful woman, who, after eleven years of married life, is led to dishonor by her love of luxury and perhaps by the occasional neglect of her husband, who was too engrossed in his business affairs to offer her the necessary companionship. Knowing that she is considered good-looking and the best-dressed woman in her own society, she intends to maintain her position at any cost. She is too much of an egotist to take Magdalena's warning to make herself worthy of her husband, because her conceit makes her certain that Baltasar will never know of her unfaithfulness. She has no love for Baltasar. Her grief is not sincere when he issues his plans for their future life. Her pride is severely hurt because he forces her to leave the country she loves and in which she had been brought up. Her only thought is of the scandal that a divorce will create and not of the sorrow caused her husband. Poor Carlota failed to appreciate a fine man when she had him. Her egotism is most evident when she fails to realize the tragedy in the life of her relative Magdalena--a tragedy which might have been hers.

As a contrasting character, the dramatist presents Magdalena a timid self-sacrificing young woman of thirty.

After seven unbearable years of marriage to a cruel and worthless man, she was granted her freedom for a period of five

years. Because this arrangement was temporary, she was constantly in fear of the return of her husband. This made her dependent upon the charity of Baltasar and Carlota. Her petition often reiterated, "Deféndedme," was caused by the realization of her helplessness, and not from weakness of character. She showed her strength of character by going with her husband in a vain attempt to prevent Carlota and Baltasar any unhappiness. Because she refused to live with the man she hated, even to comply with the law, she was left with only one solution--suicide. Without any resources or family, she could see nothing but unhappiness in store for her in the future.

Linares Rivas believes that there is need in Spain of foreign influence, aire de fuera, to change the traditions, customs, and laws of the country. In this play, he presents only two possible solutions for the problem of marital unhappiness: suicide or expatriation. As we have already seen, Magdalena chose to commit suicide, while Carlota, much against her will, is forced to leave Spain. Poor Magdalena might be considered an innocent victim of unfair laws, which the dramatist aims to make responsible for her death. Carlota, on the other hand, is simply obliged to accept the consequences of her misconduct, and in her case, the victim is her husband.

5. Rosario and Angélica

Fantasmas

Rosario and Angélica appear in Fantasmas, a play in two acts presented for the first time in the Teatro Lara on November 25, 1915. The author himself, in a personal introduction, explains the purpose of this drama in the following words:

"En esta obra he pretendido combatir el falso concepto del honor conyugal."

Rosario, a healthy young woman, who is under a doctor's care for an imaginary case of nerves, Raimundo, supposedly her husband, and Angélica, a lively young girl whom they had brought up and educated, all live together. Neither the doctor nor Rosario can explain satisfactorily to Raimundo the cause of her illness. It is nothing more than an excuse for her to do as she wishes. Claiming that the air in the theater suffocates her, she insists that Raimundo and Angélica attend concerts without her. In their absence, her lover, Enrique, comes to the house. One day when Raimundo and Angélica leave to attend a concert, Enrique arrives very much upset, thinking that he has been seen by someone from a window. He wishes Rosario to go away with him because they are both constantly afraid of being discovered together. She refuses, fearing that he may tire of her. Just at that moment, Raimundo returns home carrying the unconscious form of Angélica to Rosario's room. Enrique wishes to meet Raimundo, but Rosario forces him to hide behind the door. On their way to the concert, Angélica had fallen out of the automobile. Rosario sends Raimundo for the doctor and while he is gone, she

1870

My dear Mr. [Name],

I have the pleasure to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

I am, Sir, very respectfully,
Your obedient servant,
[Signature]

agrees to meet Enrique at the train. Angélica regains consciousness just in time to see them together. The next day Raimundo learns through questioning Angélica that Rosario has eloped with Enrique. She pleads with him to forgive Rosario. He sends for Enrique and tells him that he is free to marry Rosario, because although they have lived together for fifteen years they were never married. When Enrique hears this, he suddenly loses his great desire for marriage. Raimundo's sisters, in an attempt to avoid a public scandal, wish to say that Rosario has been committed to a sanatorium, and, until her return, Angélica will live with them. Angélica refuses to leave him, even though people may gossip, because she realizes that Raimundo needs her now more than ever. In refusing to go she says:

"¡No...Acuérdate! Tenía yo seis años cuando quedé sola en el mundo. Me recogiste con el propósito de buscarme un colegio y pagar la pensión. Nada más. Pronto le tomaste cariño a la mujercita aquella que no tenía sombra de nadie...Desde entonces no has dejado un día de velar para que yo fuera lo que soy, feliz y honrada. ¡Y ahora, que me necesitas tú a mí, el tío Raimundo de mi alma no va a encontrar el apoyo y el cariño mío?....." 1.

As a young couple, neither Rosario nor Raimundo considered marriage necessary. Love was sufficient. Rosario, defying convention, lives with him for fifteen years. Spoiled by the devoted attention of the man who loves her, and by every luxury he can offer her, she becomes bored and willingly accepts the flattery of another man. She is not only dishonest, but extremely selfish. She knows that she is absolutely free to do as she wishes, yet she hesitates to abandon her secure position

1. Act II, Scene xvi.

with Raimundo for the one offered her by her lover, Enrique. She wants the security offered her by Raimundo as well as the attention and love of Enrique. Her cowardice and weakness of character are clearly demonstrated by her refusal to allow Enrique and Raimundo to meet, and by her agreement to run away with the former, only when she realizes that she has been discovered by Angélica.

Angélica is a charming and pretty young girl, with a sweet, even disposition. It was she who saw Enrique in the garden, and, knowing that he was at the house, she fell from the car intentionally. Her plan was to frighten Rosario and not to force her to run away. Realizing how deeply Raimundo loves Rosario, she cannot hurt him by telling him of her elopement. When he finally insists and she tells him, she remains loyal to Rosario and pleads with him to go and bring her back, saying that she was merely blinded by the flattery of Enrique. Knowing that she is now the only comfort he has in his great sorrow, Angélica refuses to leave him alone, despite the fact that by remaining alone with him, her reputation may suffer.

Without the introduction of the author, it would be difficult to obtain the true significance of the title Fantasmas from reading the play. He says:

"Para mí son fantasmas todas las preocupaciones que nos sugiere el medio ambiente en que vivimos, de las que tenemos la conciencia positiva y exacta de que carecen de realidad, y sin embargo les damos un valor real como si fueran una ley imperativa que nos obligara a la forzosa."

"Y más fantasmas aún, más perniciosas todavía aquellas otras preocupaciones de las que nos burlamos en alta voz, delante de gente que se ríe igual que nosotros, y luego, en lo íntimo de nuestro pensamiento y en la norma de nuestra conducta obedecemos ciegamente, servilmente, constituyéndonos en esclavos voluntarios de esos prejuicios." 1.

The author believes that our actions are governed too much by the opinions of others. In Spanish society, if Raimundo and Rosario had been married and Rosario ran away with another man, Raimundo would be in disgrace and his name would be ruined. As it happened, he had committed the first wrong by not marrying Rosario. Nevertheless, because of this peculiar situation, even though Rosario chose to run away, Raimundo's good name will not suffer. The embarrassment and ridicule falls on the lover, not on the husband. The paradox is evident: "no es la acción lo vituperable sino el lazo!" 2. and Raimundo himself explains it when he says:

"De modo que, portándome mal con esa mujer, quedaría con toda la estimación pública a mi favor...Y si hubiera procedido correctamente y si me hubiera casado, a estas horas estaba irremisiblemente en ridículo? Es una opinión, es una opinión...que me lleva una vez más a desdeñar la opinión, porque no cabe absurdo mayor que el de admitir que yo pueda quedar afrentado por una mala acción ajena, y, en cambio, que de por honradísimo en cuanto ustedes se enteran de que la mala acción es la mía." 3.

1. and 2. Author's Introduction.
3. Act II, Scene xv.

6. Pilar and Gertrudis

El abolengo

Pilar and her mother, Gertrudis, are the important women characters in El abolengo, presented for the first time in the Teatro Lara on February 19, 1904. This play is a virulent attack on the false importance placed on nobility or el abolengo in Spain at the beginning of the twentieth century.

Pilar, her mother Gertrudis, and her sister, Laura, are all afflicted with a disease very painful to others, that of lineage. To them no one is worthy of recognition unless of noble ancestry. Andrés, Pilar's husband, is a fine young man, of good stock, capable of making his wife happy if she could forget that he is not a nobleman and appreciate his good qualities. He is independent to the point of stubbornness in refusing to bow to members of the nobility or even to mingle with them. Under the tutelage of her mother, Pilar begins to consider herself unfortunate in her choice of a husband. When Andrés is forced to be away on the date of a society ball and refuses to permit her to go without him, she considers herself abused. She follows her mother's advice and asserts herself. Finding that this does no good, she decided to go home to her mother. He insists upon accompanying her. She expects to be received with open arms and congratulated upon her decision. Having returned home in the rôle of a much abused wife with a desire to be petted, she is quite upset to think that her mother and sister intend to leave her to accompany their aunt, who is a member of the nobility, to the theater. Her father alone remains to console her. This

January 1st 1880
Page 1

The first of January is a day of great importance to the people of this country. It is the day when the new year begins, and when we all start afresh with new hopes and new resolutions. It is a day of joy and celebration, and a day when we all look forward to the future with confidence and faith.

The people of this country have always been a people of great energy and enterprise. They have always been a people who have been able to overcome all their difficulties and to achieve all their goals. They have always been a people who have been able to make the most of every opportunity and to turn every adversity into a triumph.

It is this spirit of enterprise and this confidence in the future that has made the people of this country so successful. It is this spirit that has enabled them to build up a great and powerful nation, and to make the most of every opportunity that has been presented to them.

It is this spirit that we must all have if we are to be successful in our own lives. It is this spirit that we must all have if we are to be able to overcome all our difficulties and to achieve all our goals. It is this spirit that we must all have if we are to be able to make the most of every opportunity and to turn every adversity into a triumph.

Let us all have this spirit of enterprise and this confidence in the future. Let us all be people who are able to overcome all our difficulties and to achieve all our goals. Let us all be people who are able to make the most of every opportunity and to turn every adversity into a triumph.

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episode causes her to realize that she is not all-important. Antonia, Andrés' sister, comes to ask why she has left her husband. After sending Pilar's father to look for Andrés, Antonia talks with Pilar and forces her to realize that she really has no complaint to make of her husband. She also realizes that without her mother's interference, she would be contented. Gertrudis returns home and denies that she encouraged Pilar to leave Andrés. However, she admits that she left the theater early because the Marquesa, their aunt, will have nothing further to do with them until Pilar returns to her husband. Before her mother returns, Pilar has decided to go back to her own home, and she does not hesitate to tell her mother what she thinks of her interference. Soon Pilar's father returns bringing Andrés with him. Pilar runs into his arms saying:

"Si vieras que sabia soy! Una hora llorando
y cada lágrima como si fuera un libro leído." 1.

Gertrudis is well depicted by Linares Rivas as a typical social-climber. As a character, she is universal, peculiar to neither country nor period. As a wife, she domineers her husband, don Jorge. He does as he is told for the sake of peace. As a mother, she is a worthless character. It is not love for her daughter that makes her advise Pilar to act contrary to her husband's desires. It is merely her own egotism that forces her to want Pilar to do everything socially-prominent people do. It is not love for her younger daughter, Laura, that encourages her to cater to a noble suitor. Her desertion of Pilar the night she leaves Andrés and expects her mother's advice, the only

1. Act II, Scene xx.

commendable act she commits throughout the play, is unintentional on her part. Don Jorge demonstrates the superficiality of his wife's character when he explains to Pilar why her mother failed to take her into her arms to console her:

"Eso no fué culpa del corazón.....Si a Gertrudis le cae una lágrima tuya en una tela tan delicada como la que hoy lleva, es una mancha, y entonces el disgusto de tu casa no sería nada comparado con la catástrofe de la nuestra." 1.

It opens Pilar's eyes to her mother's lack of true affection. Gertrudis even thinks that through her admonitions Pilar agrees to return to her husband.

Pilar is excellently portrayed by the dramatist as a young married woman of twenty-six, who has been brought up to reverence nobility. Because of her social ambitions, she cannot adapt herself to the life offered her by Andrés, her rich, independent, middle-class husband. The main cause of the constant friction in their home is that she fails to realize that as a married woman her duty is to abide by her husband's wishes and not those of her family. As contrasted with her mother, Pilar realizes the futility of her ideas. She realizes that she loves Andrés and that after all he loves her more than anyone but her father. It is evident to her at the end that what he had told her of marriage was true. He said that after marriage a woman's family was her husband. Fortunately for Pilar, she discovers this at the age of twenty-six. Otherwise her entire life would have been one of unhappiness.

1. Act II, Scene x.

7. Ángela and Constanza

La raza

Ángela and Constanza are the interesting female characters in La raza, a play in three acts, attacking the false importance placed on nobility by many, and also showing the dependence of members of the nobility on members of the middle class with money. This play was presented for the first time in the Teatro de la Princesa, on April 30, 1917.

Ángela, Duquesa Viuda de Azaral, is surrounded by her family and relatives who are living with her. She is very much annoyed because of the presence in her home of Ismael, a Jewish money lender, a friend of her son, Augusto. Ismael has come as his guest to Salamanca on the pretext of buying land. He is in love with Constanza, Augusto's daughter, and for this reason accepts Augusto's invitation to be his guest while he is doing business. Augusto is compelled to maintain amicable relations with Ismael because he wishes to borrow money from him. At the time of his sister's wedding, he was forced to incur a debt, which he has been unable to repay during the past fifteen years. From time to time he has had to return the money to one money lender by borrowing from another. By remaining friendly with Ismael, he hopes to receive the loan, offering as security the possibility of being sole heir to the estate of his wealthy uncle, whose death he is anxiously awaiting. Leopoldo, Ángela's grandson, and his wife Clara are also anticipating the death of the same uncle, Tío Sebastián. Because they have visited him and cared for him, they expect to be

well remembered in his will. On the strength of this, Leopoldo approaches Ismael for a loan, expecting to return it upon his uncle's death. Ismael is very much in love with Constanza, and willingly promises to loan the money to Leopoldo and to her father on very liberal terms. He demands no interest, but requests that if, at any time, he asks them to do him a favor within their power, they must come to his aid.

Ismael proposes to Constanza, and realizing that there will be difficulty in obtaining her family's consent, merely asks her to say that she loves him. Augusto is dependent upon the money Ismael is to lend him, and, for this reason, cannot refuse to give his consent. When Ángela hears of it, she refuses to consider it possible that Constanza could even contemplate marrying anyone who is not of noble lineage. When Constanza realizes how badly her grandmother feels to think that she would marry out of her class, she tells Ismael that she cannot marry him. Ángela, thinking that she has accomplished a great feat, rejoices and hastens to tell her son of Constanza's decision. Augusto and Leopoldo are dismayed, thinking that Ismael will refuse to loan them the money. They have just learned of Tío Sebastián's death and the fact that he has willed his estate principally to charities, leaving only a small legacy to Augusto, Leopoldo, and Diego, a cousin of Ángela's. At last Augusto is forced to tell his mother that they are dependent upon Ismael because, although they are of noble lineage, they are extremely poor. Poor Ángela is overcome with the news, and, because she has no alternative, gives her consent.

Overjoyed, Constanza goes to Ismael only to find that he believes that she does not love him, but is being forced to marry him. When she tells him that she loves him, it is sufficient for him. He says:

"¡Calla! Tú a decirme que me quieres, solamente a eso, que con eso todo lo resolvemos, sabedores ya de que la familia, la raza, el mundo, para nosotros, somos nosotros dos. Lo demás no es nada." ¹.

Ángela, as portrayed by Linares Rivas, is an old-fashioned woman whose one ambition in life is to conserve the strain of nobility in her family. She constantly reminds her son and grandchildren that they are nobles and should live and act as members of the nobility. She completely fails to realize that as the years have gone her fortune has dwindled. She is continually donating large amounts to charities, and willingly cancels the rents of her needy tenants. It never occurs to her that she might ever need financial assistance. Although she is a religious, generous, and kindly woman, she is obstinate and selfish when her social position is endangered. Her pride is hurt when she is informed of Constanza's engagement. Very selfishly she plays upon her grandchild's sympathy for her as an elderly woman with very few years to live. She is incapable of considering Constanza's happiness. Her only thought is of la raza. She says to Constanza:

"Todo, menos preguntarlo. Si han podido borrarse de tu recuerdo mis sacrificios y mis afa-
nes; si no te preocupan mis años, que por vie-
jos debían ser sagrados para tí; si no compartes
mis respetos a la tradición y al hogar, que yo
te enseñé y que por lo visto tú no has apren-
dido... ¿qué te voy a aconsejar yo, Constanza,

1. Act III, Scene xviii.

1. The first part of the report deals with the general situation of the country and the progress of the work during the year.

The second part of the report deals with the results of the work during the year.

The third part of the report deals with the financial statement of the year.

The fourth part of the report deals with the conclusions of the year.

sino que te marches, que te marches, que te marches..?"¹.

Even though she is selfish, her plea for members of her family to come to her defense against Ismael is pathetic. When she realizes that they refuse to say anything against Constanza's marriage to Ismael she says:

"¡Vosotros no sois los míos! ¡En dónde
están los míos que no acuden a defenderme!
¡Los míos! ¡Los míos!

.....²:.....
"¿Mi raza? ¿Dónde está mi raza?"²:

And yet after a very disturbing afternoon, she comes down to dinner as though nothing has happened. In the remark she makes to Diego, she shows her strength of character--at least what she considers strength of character. She says:

"La única manera de soportar las contrariedades es haciéndose superior a ellas. ¡Por dentro puede uno sufrir..., ¡debe uno sufrir! pero nadie ha de conocerlo para evitarnos la mortificación de que nos compadezcan..."³.

Constanza is depicted by the dramatist as an attractive young woman, who fails to appreciate the importance her grandmother places on nobility. As contrasted with Ángela, she is unselfish inasmuch as she gives up the idea of marrying against her grandmother's will in order to make her happy. She explains her decision to her grandmother in the following words:

"Romperé, te digo! ¡Y no por ideas, ni estirpes, ni blasones, que por muy amados que me sean, fantasmas son y de fantasmas no me guío....! Pero romperé por ti, abuela, por tu cariño, por tus ruegos, por tu pena... que eso sí que es verdad y eso y más sé que te debo!"⁴.

Ismael calls Constanza cowardly when she decides not to marry him. But her answer to him shows great strength of character

1. Act III, Scene ix.
2. Act II, Scene xxii.
3. Act II, Scene v.
4. Act III, Scene ix.

THE UNIVERSITY OF CHICAGO
DEPARTMENT OF CHEMISTRY
CHICAGO, ILLINOIS 60637
U.S.A.

TO THE EDITOR OF THE JOURNAL OF THE
ROYAL SOCIETY OF MEDICINE
LONDON, W.C.2
ENGLAND

SIR,
I have the honor to acknowledge the receipt of your letter of the 14th inst. in relation to the above-mentioned matter.

I am sorry to hear that you are unable to attend the meeting of the Society on the 18th inst. I am sure that your presence would have been most valuable.

I am, Sir, very respectfully,
Yours faithfully,
J. H. [Signature]

Enclosed for you are the minutes of the meeting of the Society on the 11th inst.

Yours faithfully,
J. H. [Signature]

and determination:

"Si tuviera la valentía de abandonar a mi gente, mañana tendrías tú razón para decirme que sé abandonar... ¡No, Ismael!" ¹.

Throughout this drama, the author speaks through the character of Ismael. In one passage in particular Ismael expresses the ideas of Linares Rivas on lineage. Ismael does not believe that Constanza herself has made the decision of not marrying him. He says to her:

"Ni jurándolo, ni puesta en cruz, te lo creo. Para mentir también se necesita experiencia, y tú no la tienes. A mí, por mí, no me espantan los siglos que pueda reunir un apellido, pues acostumbrado a luchar con hombres que se defienden, no voy a tenerle miedo a los fantasmas de una genealogía, que además y acuden indefensos al combate, porque no pueden hablarme sino de lo que fueron cuando yo les hablo de lo que ahora mismo soy. Lo presente es lo que vale; lo porvenir, es lo que se cotiza; ²lo pasado no es más que lo que se descuenta."

1. Act III, Scene x.
2. Act III, Scene x.

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Handwritten text at the bottom of the page, including a signature and possibly a date or reference.

8. Cecilia and Doña Matilde
Cobardías

Cecilia and Doña Matilde, her mother, are the important female characters in Cobardías, a play in two acts, presented for the first time in the Teatro Lara on January 15, 1919.

A marriage for money is the only solution to the state of poverty in which the noble family of Monterroso, composed of Doña Matilde, her daughter Cecilia, and her worthless son Lucas are living. Although not in love, Cecilia accepts the proposal of Joaquín Figueredo, a wealthy merchant twenty years her senior, because she appreciates the earnestness of his desire to make her happy, and because she admires his strength of character. Lucas strongly objects to such a marriage because Figueredo is not of noble lineage. Cecilia lives very happily with Figueredo and her children for five years. At the end of this time, Lucas, desperate for the lack of money with which to pay a gambling debt, seeks aid from Figueredo, who promises it to him on the condition that Lucas work for him. Lucas refuses and demands the money from his mother, insisting that it is a debt of honor, and threatening to commit suicide if she refuses to give it to him. Although he has made the same threat before, Doña Matilde believes him and wishes to break into her small capital, which Figueredo has placed in a family trust, in order to give Lucas the money. Cecilia's signature is necessary before any money can be obtained, but, because she agrees with her husband that Lucas does not deserve the money, she refuses at first to sign. After her mother pleads with her to sign, saying that she

realizes that Lucas is worthless and does not deserve it, but that, nevertheless, he is her son, and she wishes to save him at any cost, Cecilia relents and promises to sign. Figueredo refuses to consent to his wife's signing and also refuses to allow the trust to be disturbed. Realizing her mother's sorrow, Cecilia resents his opposition. He believes he is doing the correct thing and, to protect them, he prefers to give his own money rather than break the family trust. He gives the sum Lucas desires in order to relieve Cecilia's and her mother's anxiety, and also to avoid any unhappiness that might arise in his home because of his refusal.

Cecilia, a young woman of thirty, in love with no one, sacrifices the probability of happiness with a man nearer her own age and with the same background of nobility to marry a wealthy merchant twenty years her senior. Because her family needs money, she at first decides to marry him and looks at marriage in a very level-headed manner. In speaking to her mother of the proposed marriage, she says:

"...El matrimonio, que empezó siendo una inclinación y luego fué un trato de familia, ahora no es más que un lujo. Y como todo lujo, solamente los ricos se lo pueden pagar. Los demás nos casamos cuando podemos o lo mejor que podemos, pero no con quien queremos ;y menos mal siquiera cuando se puede querer a quien nos busca!" 1.

At the last minute, her courage fails her and she decides not to go through with the marriage. The difference in background and education does not matter to Cecilia if she feels she could love Figueredo. In asking her to marry him, he proves

to her that nobility of character is what counts, not nobility of ancestry, and that he can make her love him if she will permit him to show her what true love is. She consents and after five years we find the tables turned--Cecilia is the business woman and Figueredo spends his spare time reading history. Before her marriage, she knew nothing of business and keeping accounts. Soon after they are married, his accounts fascinate her. She takes complete charge of his books and even advises her husband regarding his purchases.

In her five years of marriage, she learns the true meaning of happiness, for which she thanks Figueredo in the following manner:

"Tú me enseñaste lo sencillísima que es la paz en el matrimonio. Un poco de voluntad, un poco de confianza, y otro poco de estimación. Con esos tres pocos se hace un mucho de amor." 1.

As contrasted with Cecilia, Doña Matilde, a woman of fifty, is a very weak character. Although I call it weakness, it is really an exaggerated form of a mother's love for a wayward son. Having a daughter upon whom she can depend, she pampers and spoils her only son, Lucas, a worthless gambler. She has no strength to refuse his repeated requests for money. She is even willing to pawn her cherished things in order to raise money when she has none. Because she loves him, she cannot see that she is harming him instead of helping him. The only point upon which she shows any real strength of character is on Cecilia's marriage. Although she realizes that a marriage for money is necessary and that she cannot depend upon Lucas, she prefers to

1. Act II, p. 81, Scene vi.

live in poverty rather than have Cecilia marry without love. After being provided with a comfortable home by Cecilia and Figueredo for five years, she runs the risk of ruining their happiness by selfishly insisting upon giving her worthless son money for a gambling debt, which he insists is a debt of honor. Her plea is really pathetic and shows a true mother's self-sacrificing love. In begging Cecilia to sign her name in order to release the money from the family trust, she says:

"¿Piensas tú que no sé que es un canalla?...
¿Piensas tú que no lo sé? ¡Pues lo sé!
Pero es mi hijo y...y se acabó la razón!
¡Es mi hijo!" 1.

1. Act II, p. 90-91, Scene viii.

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9. María Antonia and GenovevaEn cuerpo y alma

María Antonia and Genoveva are the two outstanding female characters in En cuerpo y alma, a play in two acts, presented for the first time in the Teatro Infanta Isabel, November 30, 1918. According to one of the characters in the play, Doña Teodora, en cuerpo y alma signifies the union which should exist between man and woman after marriage.

She says:

"Yo no sé lo que habrá en cierta clase de personas; pero en otras, en las que yo conozco, nunca se olvida cual es nuestro deber, y que al casarnos quedamos unidos para siempre en cuerpo y alma." 1.

María Antonia, her husband Luis, his cousin Genoveva, and her husband Pedro are spending the summer with María's mother. María is bored with her husband, and Pedro is bored with his wife. In speaking of the obligation of a man and woman after marriage, María's mother says:

"...que ya sabemos todos la obligación imperiosa de amoldarnos mutuamente la mujer al marido y el marido a la mujer." 2.

María's reply shows the cause of her boredom.

"Claro que sí. La obligación es indiscutible..., pero lo que decimos precisamente es que la obligación ha de ser muy dura de sobrellevar cuando uno es fuerte y nervioso y tiene ansias de vivir... y el otro es comodón, apático, sin fibra y sin nervios..." 3.

Genoveva neglects Pedro for their children, while Luis considers business before María. The natural outcome is that Pedro and María, having the common bond of boredom, find pleasure

1. Act I, Scene ix.
2. Act I, Scene ix.
3. Act I, Scene ix.

in each other's company. While the others are occupied, they meet daily in the library. Cabalín, an old friend of María's mother, is also spending the summer with them. Although he is an elderly man, who, in his youth, had many amorous conquests, he takes great pride in the fact that he can still attract women. He makes a bet with María that within ten minutes he can fascinate her to such an extent that when the time is up she will want him to continue the conversation. She laughs but agrees to permit him to try. Before the expiration of the ten minutes, he makes María realize that he knows of her affair with Pedro, and of their daily meetings in the library. The squeaking of the boards has given them away. At the end of the allotted time, he stops. She insists that he continue because she wants to know whether he has seen her with Pedro in the library. He wins the bet because he has succeeded in fascinating her. The following day, while Cabalín and Luis are talking, their conversation is interrupted by the noise of someone moving about in the library. Fearing that Luis will find María and Pedro together there, Cabalín attempts to prevent Luis from going up, but he is so relieved when María enters the room, that he encourages Luis to investigate the cause of the noise. María thanks Cabalín for his warning and promises that never again will she do anything that might arouse suspicion as to her faithfulness to her husband. In a talk with Pedro, she proves to him that their friendship should go no further. Luis was planning to make a business trip to Paris with Pedro as an associate, but following Cabalín's advice, he asks María to

accompany him in place of Pedro.

María Antonia, as portrayed by the dramatist, is a lively young woman who loves her husband, but who cannot settle down to be a quiet, subdued, dignified wife. She craves excitement. Her affair with Pedro is merely an outlet for pent-up energy. She has no intention of being unfaithful to her husband. In her innocence, she believes that, even though he should find her with Pedro, an explanation from her would clear matters up and prove her innocence. She is wise enough to take Cabalín's warning and not meet Pedro again. She has strength enough to break with him completely when she realizes what a disastrous ending their friendly meetings might have. Activity is all that she wants, as can be seen by her joy in the idea of accompanying Luis to Paris. Two days in which to prepare for the trip are more than sufficient to María.

Genoveva is depicted by the dramatist as a devoted mother, but a nagging wife. Her entire married life has been spent in having children. Although Pedro loves Genoveva, he wants, as every man does, some companionship from his wife. He, himself, characterizes her in the following remark:

"Pues eso es lo que nos aparta, ¡eso!
No discurre más que para los hijos,
ni vive más que para los hijos....
¡Pero no vive para el marido! ¡Es una
madre digna de todos los respetos y
de todas las admiraciones...pero es
madre, no mujer! Y cuando se tiene
marido hay que ser las dos cosas.....¹.

"Le hablo de arte, y me dice que sí
a todo; ni le importa ni le interesa.
Le hablo de religión, y at^aja respondiendo
que no se puede discutir la fe. Le

1. Act I, Scene vii.

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the specific results of the work.

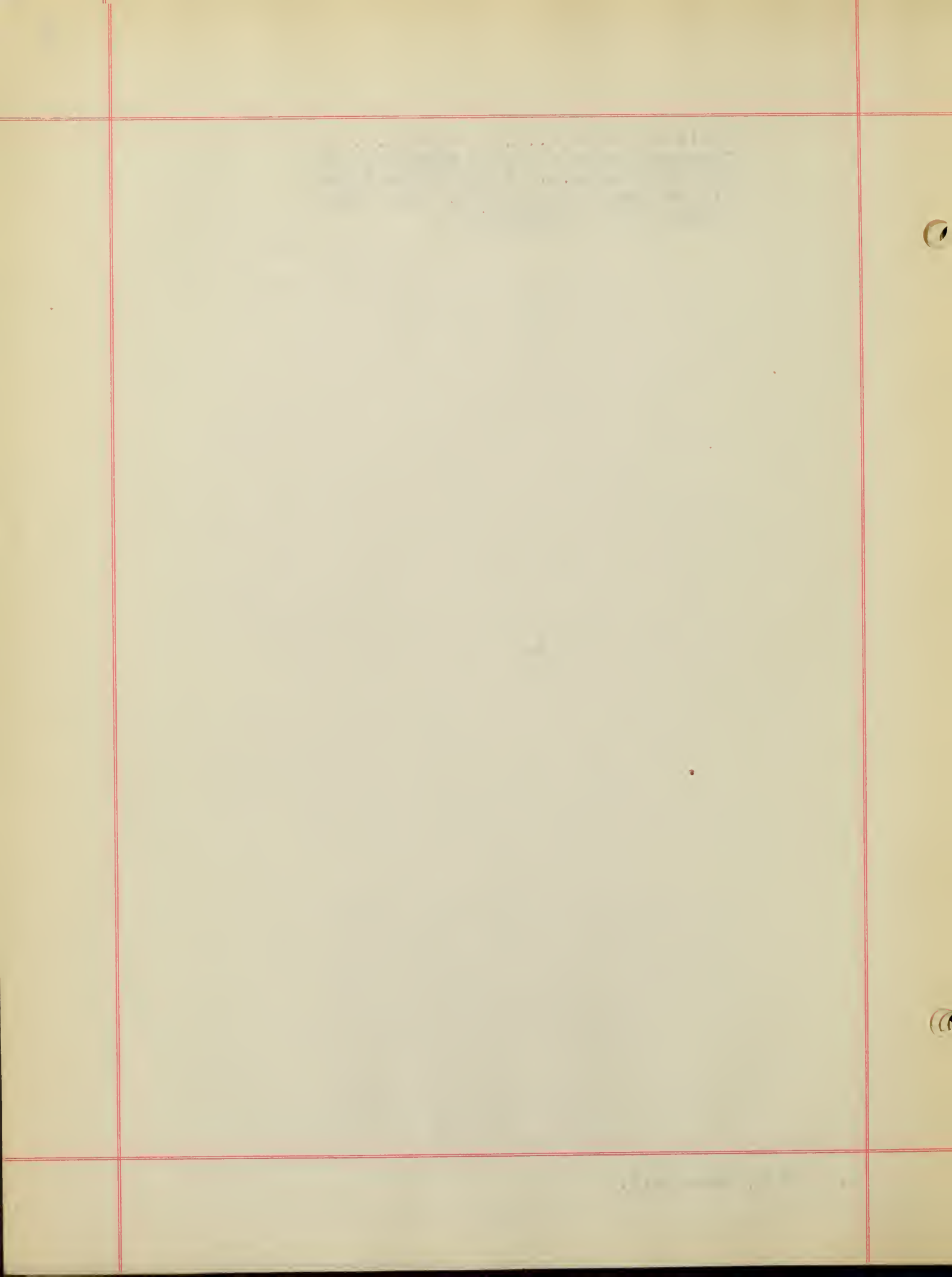
2. The second part of the report deals with the specific results of the work. It is divided into three main sections: the first section deals with the results of the work in the field of agriculture, the second section deals with the results of the work in the field of industry, and the third section deals with the results of the work in the field of commerce.

3. The third part of the report deals with the conclusions of the work. It is divided into two main sections: the first section deals with the conclusions of the work in the field of agriculture, and the second section deals with the conclusions of the work in the field of industry and commerce.

4. The fourth part of the report deals with the recommendations of the work. It is divided into two main sections: the first section deals with the recommendations of the work in the field of agriculture, and the second section deals with the recommendations of the work in the field of industry and commerce.

hablo de ciencia...., y bosteza... o responde que sí, que es admirable la máquina Singer... ¡Y cuando se habla sin obtener contestación, acaba uno siempre por no hablar!" 1.

1. Act I, Scene vii.



10. Rita and MercedesLa cizaña

Rita and Mercedes are the important female characters in La cizaña, a play in two acts assailing slander, presented for the first time in the Teatro Lara, on February 20, 1905.

Mercedes, Rita's elder daughter, supports her mother and sister, Esperanza, by giving music lessons. Before the death of their father, they were financially well-situated and had many friends. Since his death, Pepito is the only one who continues to visit them. Mercedes asks him to use his influence in preventing the transfer to Valencia of Carrascosa, the father of Ricardo, the young man with whom she is in love. Pepito not only accomplishes this, but he also secures a position for Ricardo. Ricardo hesitates to accept the position, because he is suspicious of the means Mercedes used in obtaining it for him. His office associates make insinuating remarks with reference to the relationship existing between Mercedes and Pepito. He leaves the office with the intention of giving up his position. He tells Mercedes of this intention of giving up his position and postponing their engagement. In giving his reason, he claims that she bought the position. Mercedes insists upon an explanation. At last he tells her of the rumors that have been circulated. Mercedes is so hurt to think that he believes them that she definitely breaks the engagement. Esperanza, who can never be serious, considers the break an excellent thing. She tells Pepito about it, and thinking that

he loves Mercedes, encourages him to ask her to marry him. Instead, he tells Esperanza that he loves her and not Mercedes. Rita heartily approves of the engagement. When Ricardo hears of it, he is very much surprised, but very happy.

Rita is depicted by Linares Rivas as a very strong character. Her husband died leaving her with no money ~~with~~ ^{and} with two young girls to educate. While they were young, she accepted money from her brother, but when her daughter, Mercedes, is capable of earning enough money to support them, Rita refuses to accept her brother's aid. She ignores the severe criticisms of her neighbors and her brother's friends for permitting Mercedes to work and for permitting Esperanza to go out unchaperoned. Filomena, her sister-in-law, visits her in an attempt to force her to accept money from her brother in order to have the girls remain at home. When Rita refuses, Filomena accuses her of not loving her children. Rita shows her strength of character and her independence when she says:

"Eso lo reconozco. Las quise muy poco de pequeñas mientras no las enseñaba más que a comprarse trajes y a engalanarse para fiestas y paseos...pero desde que las enseñé a valerse por sí mismas y a no temblar de miseria porque se encuentren sin padre o sin marido estoy convencida de que las quiero bien y de que las quiero mucho." 1.

And again when she is telling Mercedes of Filomena's disapproval of the manner in which she educated her children she says:

"...y aunque me sobrasen los millones, os enseñaría a ganáros la vida. Ya sé como se van las fortunas, y ya se como se quedan las mujeres sin amparo." 2.

1. Act I, Scene xv.

2. Act II, Scene xiii.

Although Esperanza is light-hearted, without the ability to take life seriously, her mother never scolds her, but merely encourages her to attempt to be more dignified. Esperanza's carefree manner is clearly demonstrated in the following remark:

"Cuanto más afligidas, más necesitadas de una persona alegre que sepa sobreponerse al aburrimiento de las situaciones trágicas!" 1.

And again:

"Parece mentira que haya quien se aflija, costando tan poco y siendo tan bueno reírse..." 2.

Rita has faith in her daughters and believes that they will do only what is right. Commenting on the circulated rumors, she makes the following retort to Filomena in defense of Mercedes:

"La honra de uno no está en las palabras de otro." 3.

Mercedes is portrayed by the dramatist as a conscientious, dignified, hard-working young girl, very much in love with Ricardo, a young lawyer. He is an extremely proud and jealous young man. When he hears rumors against Mercedes, he insists upon asking her if they are true. Jealousy forces him to place more confidence in idle gossip than in the integrity of his fiancée. She is too hurt and insulted to deny them. She realized that Ricardo was jealous when Pepito first secured the position for him because he questioned her about it. She says:

"Quíerame Vd. Ricardo. ¡Y cuidadito!
Para la vida el amor es mucho, pero la
confianza es otro tanto." 4.

Although she loves him dearly, she is too proud to defend herself further, and is pained and disillusioned at his lack of trust and confidence in her.

1. Act II, Scene xviii.
2. Act II, Scene xix.
3. Act II, Scene xiv.
4. Act I, Scene xvii.

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~~trust and confidence in her.~~

In La cizaña, Linares Rivas attacks the evil effects of slander, the concern of what one's neighbors think and say, and also false family pride. The break between Mercedes and Ricardo is caused only by the insinuating remarks made to Ricardo by his business associates. It was not that he lacked confidence in Mercedes, but as he said himself:

"¿Y quién lucha contra las palabras de doble sentido, contra los silencios mortificantes, contra los plácemes burlones?" 1.

Filomena, Rita's sister-in-law, lived constantly in awe of what others might think or say. She wanted Rita to accept money from her brother not because of her desire to see them well-situated, but because it hurt her reputation to have them working. The idea of her nieces being employed as servants by the people among whom she associated hurt her pride. Rita's attitude toward Mercedes' working was a very sane one. She refused to permit family pride to interfere with the welfare of her children. The author expresses his idea on education in the person of Rita when she says:

"Pero, créame, don Roque: / educar hijos e hijas para que no puedan ser felices sino siendo ricos, es un crimen! Y mis pobrecitas bien se amoldan al trabajo..." 2.

Although she fully realized that it was not considered socially proper for young girls to go about unchaperoned, she refused to permit this to handicap their earning a livelihood.

It is impossible to conclude this criticism without quoting some of the passages which I consider of great importance

1. Act II, Scene viii.
2. Act I, Scene i.

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in this play. They are the advice of Carrascosa to his son Ricardo:

"Y no escuches más que a tu conciencia, en aquellos casos que tú veas por ti mismo. Cierra la puerta a los envidiosos y los oídos a las murmuraciones si quieres vivir tranquilo." 1.

"....para la calumnia te bastan conque lo digan: para lo honrado necesitas pruebas..." 2.

"....Pero no te olvides de que la calumnia no hace daño por quien la propala sino por quien la cree." 3.

1. Act II, escena última.
2. Act II, Scene viii.
3. Act II, Scene viii.

1890

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11. CristinaLa mala ley

Cristina is the most important female character in La mala ley, a drama in three acts, presented for the first time on February 21, 1923, in the Teatro Lara. La legítima was a law in force in Spain before the new Republic, which compelled the husband or wife to settle in cash the inheritance due the children upon the death of either the husband or wife. The play is an attack on this law.

Upon the death of his wife, Don Lorenzo was forced to settle in cash the inheritance due by law upon his two elder children. Cristina, the youngest, in order to aid her father, waived her right to any of the money. After selling all of his property in order to settle with two of his children, he is financially ruined. Cristina, her father, and a faithful old servant, Teodora, start anew in the country. As soon as Don Lorenzo once more becomes financially independent, the same two children again appear asking for money. Don Lorenzo is, once more, compelled to sell his home and other real estate. A short time before their arrival, Cristina rejects the proposal of Dionisio, a wealthy young man, because he places too much value upon the importance of money. Realizing the position in which her father is placed, Cristina calls Dionisio back and agrees to marry him. Before she and her father came to the country, she had been deserted by the man she loved. Because Dionisio leaves and fails to return, Cristina believes that, after all, he does not love her and has left in order not to be obliged to

marry her. The next day he returns and offers the money to Don Lorenzo. At first Don Lorenzo refuses, but when Dionisio makes terms for repayment, the former accepts. Thus Don Lorenzo is enabled to settle with his two children without losing his property. Dionisio realizes why Cristina retracts her decision not to marry him. Rather than have a loveless marriage of convenience, he frees Cristina from her promise. Cristina realizes that she loves Dionisio and, therefore, does not wish to be freed from her promise. He, on the other hand, intends to go away and not to return until he has proved himself worthy of Cristina's hand.

Cristina, as portrayed by Linares Rivas, is a truly noble character. Her effort to aid her father in starting anew is not what determines the strength of her character; it is the cheerful manner in which she does it. Although she is lonesome, living in the country, away from all chance of meeting young people and possibilities of enjoyment, her sacrifice in his behalf is never apparent to her father. She is strong, businesslike, cheerful, and, at the same time, affectionate. On account of paternal love, she even overcomes her pride enough to consent to a marriage with a man she has previously rejected.

Linares Rivas demonstrates the impracticability of complying with the law, La legítima. It would seem that the elder children had little love for their father, but Don Lorenzo philosophically places the blame upon the law rather than upon the children in the following remark to Cristina:

The first part of the paper is devoted to a general discussion of the problem of the origin of life. It is shown that the problem is not only a scientific one, but also a philosophical one. The scientific aspect of the problem is concerned with the question of how life arose from non-life. The philosophical aspect is concerned with the question of whether life is a necessary part of the universe or whether it is a mere accident.

The second part of the paper is devoted to a discussion of the various theories of the origin of life. It is shown that there are three main theories: the theory of spontaneous generation, the theory of biogenesis, and the theory of abiogenesis. The theory of spontaneous generation is the oldest and simplest, but it is also the least plausible. The theory of biogenesis is the most plausible, but it is also the most difficult to prove. The theory of abiogenesis is the most recent and most complex, but it is also the most promising.

The third part of the paper is devoted to a discussion of the various experiments that have been conducted to test the theories of the origin of life. It is shown that there have been many experiments, but none of them have been conclusive. The experiments have shown that life can arise from non-life under certain conditions, but they have not shown that life can arise from non-life under the conditions of the early earth.

"Fueron egoístas, tuvieron el alma dura..., es verdad; pero no les culpo a ellos del todo, que una mala ley contra los padres por fuerza ha de ser una mala tentación para los hijos." 1.

12. Alejandrina and MarysolLa jaula de la leona

Alejandrina and Marysol are the important women characters in La jaula de la leona, a play in three acts, presented for the first time in the Teatro de la Princesa, on February 25, 1924.

Alejandrina sincerely loves her husband, Javier, a man with an apparent dual personality. He truly idolizes his wife, and yet, he can and does love other women. Alejandrina spends her entire life forgiving and attempting to forget his other loves. For four years he has been faithful to her merely because he has had no opportunity to be otherwise. During these four years, they had been living in the country--away from the temptations of Madrid. Just before the arrival of Marysol, a charming young widow, a distant relative of Javier's, he is becoming restless. Marysol has come for the purpose of securing the title of Marquesa to which she has no claim, but which Javier could give her if he wishes because of her relationship. Javier is determined not to relinquish his or his son's right to it. Immediately upon her arrival, Leopoldo, his son, falls in love with her and pleads with his father to give her the title. Leopoldo wishes her to have it not only because she wants it badly, but also because, in his infatuation, he believes that Marysol deserves it. Javier also becomes infatuated with her and is constantly tormented with the idea that she should be his. He is fully convinced that he cannot realize his desire until he gives her the title. This can be seen from the following remark made by Marysol when they are alone and he is

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endeavoring to make love to her.

"Nada de enojo, porque no tengo derecho ninguno y, por consecuencia no hay agravio. Lo que digo únicamente es que eso está muy distante de toda la palabrería de afanes y entusiasmos por mí, de que haces tanta gala." 1.

Alejandrina watches developments until she sees her ridiculously romantic son, as well as her husband, fall deeply in love with Marysol. Alejandrina orders her to leave the house at once. Javier refuses to permit her to go. Finally, Alejandrina, realizing her position, asserts herself and becomes the lioness--the mistress of her own home. She gives Javier his choice of going, staying, forgetting, or hunting for Marysol, but she must leave at once. As in the past, she might be willing to forgive a love affair outside, but she emphatically refuses to countenance it within her home.

Alejandrina, a woman of forty, is depicted by Linares Rivas as a strong, but at the same time, pathetic character. It took a great amount of love and will power to spend her life loving and forgiving an unfaithful husband, and idolizing her son, who was such a weakling. It also took great strength of character, at the age of forty, to have to admit her defeat. Silently she watches her husband fall hopelessly in love with Marysol. She begins then to realize that he is not worth forgiving, and finally she asserts herself when she tells him frankly:

"Y tú, Javier, libre eres de hacer tu voluntad. Quédate..., márchate..., olvídala..., búscala..... A tu elección y a tu capricho, que un hombre desamorado no vale la pena de retenerlo ni siquiera con el hilo de una palabra afectuosa....."

1. Act II, Scene vii.

"...Y no te llames a engaño por mis tolerancias de otros tiempos, que si fuera cedí muchas veces, aquí no cedo a nadie ni comparto con nadie. ¡No! Dentro de casa soy absoluta, y dentro de mi jaula soy leona." ¹.

Marysol is portrayed by the dramatist as a most attractive and scheming young widow of twenty-eight. She accepts the flattering remarks of Javier, and encourages him merely because she wants the title which he can give her, and which she wants not only for herself, but also for her little son. She cares absolutely nothing for Javier. Through no fault of her own, Leopoldo, her cousin, also falls in love with her. After Javier gives her the title, he insults her, and she intends to leave. Probably had she wanted the title less, and respected herself more, Marysol would never have been in such a predicament. After she has led him on far enough to make him believe that she really cares for him, she becomes frightened and in self-defense reminds him of his wife. Having come in search of a title, she leaves having accomplished not only the purpose of her visit, but also having succeeded in bringing unhappiness to this home.

1. Act III, Scene xvi.



The following is a list of the names of the persons who have been appointed to the various offices of the County of [illegible] State of [illegible] for the year 1900. The names are given in alphabetical order of their surnames. The names of the persons who have been appointed to the offices of the County of [illegible] State of [illegible] for the year 1900 are as follows: [illegible text continues with names and titles]

13. AntoninaLa divina palabra

Antonia appears in La divina palabra, a play in three acts, presented for the first time in the Teatro de la Comedia, on December 7, 1904.

Antonia is very much in love with Mauricio, her cousin, who is ill with an incurable disease. Although he loves her, he is not aware of her love for him. He is an easy prey for Margot, a young married woman, who is bored with her husband. Mauricio fails in every way to follow the doctor's advice. Finally, in order to attend a party on Antonina's birthday, he overtaxes himself and is taken seriously ill. Antonina rejects the proposal of Cristóbal, the suitor approved by her mother, their friend Doctor Samper, and even Mauricio himself. Ángeles, Antonina's mother, realizes that her daughter is very much in love with Mauricio and tells her that their marriage is impossible. When Antonina refuses to listen to her, Ángeles goes to Mauricio and asks him to tell her daughter that he does not love her. He agrees and attempts to tell Antonina, but she insists that he is not telling the truth. At last he weakens and admits that he really does love her, but adds that they must both wait until he is entirely well. He tells Doctor Samper of the news of the proposed marriage. The Doctor tells him that such a union is out of the question as it will not be fair to Antonina or their children. When Mauricio fully realizes the injustice he would be doing Antonina, he takes poison and dies, hearing the girl he has always loved repeat that she loves him.

It is from this scene that the play is named. Love is La divina palabra.

Antonina says:

"Sí te quiero, te quiero de amor." 1.

And Mauricio says:

"De amor, gracias por la divina palabra!
; Con esta verdad que encontré en la vida,
ya voy menos intranquilo a buscar la ver-
dad que hay en la muerte!" 2.

Antonina, as portrayed by Linares Rivas, is a positive and wilful character. Having found the man she loves, she refuses to marry at all if she cannot marry him. She ignores Mauricio's entanglement with Margot. At times his affairs hurt her, but he, never having declared his love for her, is entirely free to do as he pleases. While he is comparatively well, her pride will not permit her to admit her love for him. During his convalescence, after she has rejected Cristóbal, she forgets her pride and tells him she knows that he is untruthful when he says he does not love her. She is selfish to a certain extent, inasmuch as she refuses to heed her mother's advice. She should have known that her mother had a reason for refusing to consider such a marriage. She is wilful because she is determined not to marry at all if she cannot marry Mauricio. She wants merely to marry the man she loves without considering the results of such a union.

1. Act III, Scene x.
2. Act III, Scene x.

14. La CorderaEl caballero Lobo

La Cordera, symbolizing woman, is the impressive character in El caballero Lobo, a fable in three jornadas, in prose, presented for the first time in the Teatro Español, January 22, 1909.

A grandmother tells the following fable to her two small grandchildren:

A wolf falls in love with a little sheep. Among the animals in the forest, it is understood that wolves devour sheep. When he wants her to leave her herd to live with him, she refuses because of her fear that when he tires of her, he may abandon her and leave her at the mercy of larger animals. She speaks to her mother about the wolf. Her mother refuses to permit her to go, saying that it is the ignorance of innocence that makes her wish to go with the wolf. The mother says:

"Nació oveja, y como oveja ha de morir." ¹.

The little sheep defies her parents and goes with him. For four years the wolf and sheep live very happily together. Her sweetness is admired so by all the animals that they no longer even consider devouring sheep. At the end of four years, a fox introduces the wolf to a young she-wolf and attempts to make him unfaithful to his little sheep and their offspring. The fox suggests an alibi for the wolf's absence from home, assuring him that his infidelity will never be suspected. A toad warns the sheep, and she plans to run away. A bear consoles and advises her to return to the wolf and their little

1. Jornada II, Scene x.

10/10/1907

Dear Mr. [Name],
I have received your letter of the 10th inst. and am
glad to hear that you are well and happy.
I am well and hope this finds you the same.

I am very glad to hear that you are well and happy.
I am well and hope this finds you the same.

I am very glad to hear that you are well and happy.
I am well and hope this finds you the same.
I am very glad to hear that you are well and happy.
I am well and hope this finds you the same.
I am very glad to hear that you are well and happy.
I am well and hope this finds you the same.

I am very glad to hear that you are well and happy.
I am well and hope this finds you the same.

I am very glad to hear that you are well and happy.
I am well and hope this finds you the same.

I am very glad to hear that you are well and happy.
I am well and hope this finds you the same.

I am very glad to hear that you are well and happy.
I am well and hope this finds you the same.

I am very glad to hear that you are well and happy.
I am well and hope this finds you the same.

I am very glad to hear that you are well and happy.
I am well and hope this finds you the same.

offspring and say nothing. Because the fox realizes that the sheep is aware of the true situation, he warns the wolf not to attempt to leave, saying that the sheep will not permit him to go. The wolf is angered by the suggestion that he is no longer master of his home. He demands that the sheep prepare for his immediate departure. Her gentleness and submissive attitude force him to relent and decide that, after all, he has no desire to leave her. Her answer to his question as to whether or not his decision makes her happy is very beautiful.

"¿Alegrarme nada más? ¿No sabes como yo te quiero? Pues te quiero como si todos los días fuera a encontrarme con que al día siguiente ya no estabas a mi lado...." 1.

La Cordera, as portrayed by the dramatist, is representative of a sweet, gentle, lovable young woman. Much against her parents' will, she runs away with El Lobo. She is fortunate enough to be very happy with him for four years, but throughout these years her constant fear is that some day he may tire of her, or that he may meet some young wolf and fall in love. When this does happen, she decides to leave him and their little wolf. In her anger and resentment she tells the Oso of her trouble. His advice to her might well have been given by an elderly man to a young woman whose husband was being attracted to another woman.

"Mira lo que haces y lo que esperas obtener por las malas. No hay lazo ninguno que os sujete...libres sois los dos...Si es una pasión la que impulsa a tu señor Lobo, verá muy complacido que el enfado tuyo le facilite la salida, y entre la pasión que le llama y el enojo que tú le causas se irá

más pronto con la loba. Y si es un capricho de que él solo se curará, mira bien no seas tú misma quien cierre la puerta por donde ha de volver el Lobo arrepentido..." 1.

She follows this advice and returns home pretending to be ignorant of his intention of being unfaithful to her. She even tells him that she has always wanted him to associate with lobas, but that she feared he might think that she did not love him. Her docile attitude makes him repentant and he confesses his intention of being unfaithful. Through her gentleness, she brings him to the realization of the fact that he loves her as much if not more than when he took her away from the herd.

1. Jornada III, Scene xviii.

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20

15. CaritaLo pasado o concluído o guardado

Carita is the interesting female character in Lo pasado o concluído o guardado, a play presented for the first time in the Teatro del Rey Alfonso on April 21, 1920.

For the first two years of their married life, Carita Villahermoso and Lorenzo are extremely happy. Suddenly Lorenzo becomes obsessed with the memory of his beautiful first wife, Eugenia, who died eight months after their marriage. Conditions are aggravated by the presence, in a nearby home, of Eugenia's brother and sister. Carita can stand it no longer, so she sends for her godfather and brother to advise her. Her brother, threatening to fight everyone, makes a bad situation worse. Joaquín, her godfather, decides that the only cure for Lorenzo would be to agree with him, and to exaggerate the good qualities of Eugenia until Lorenzo becomes conscious of his ridiculous attitude. To hasten things, Joaquín sends for his nephew, Caíto, who acts as though he had been a former sweetheart of Carita's. This annoys and hurts Lorenzo. When he complains of the presence of Caíto, because of the fact that he had been a sweetheart of Carita's, Joaquín makes him realize that this is no more painful to Lorenzo than his constant references to Eugenia are to Carita. This brings him to his senses. Lorenzo and Carita pardon each other, and Caíto's presence is explained. Lorenzo is extremely thankful that it was only a pretence. Joaquín succeeds in bringing a truly happy couple together again, by making them realize that the past should be forgotten and

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the transparency and accountability of the organization. This section also outlines the various methods used to collect and analyze data, ensuring that the information is reliable and up-to-date.

2. The second part of the document focuses on the financial aspects of the organization. It provides a detailed overview of the budget, including the projected income and expenses for the upcoming year. This section also discusses the various financial risks that the organization may face and the strategies used to mitigate these risks.

3. The third part of the document discusses the operational aspects of the organization. It provides a detailed overview of the various departments and their functions, as well as the processes used to manage the organization's resources. This section also discusses the various challenges that the organization may face and the strategies used to overcome these challenges.

4. The fourth part of the document discusses the human resources aspect of the organization. It provides a detailed overview of the various roles and responsibilities of the organization's staff, as well as the processes used to recruit, train, and develop the organization's workforce. This section also discusses the various challenges that the organization may face and the strategies used to overcome these challenges.

5. The fifth part of the document discusses the legal aspects of the organization. It provides a detailed overview of the various laws and regulations that the organization must comply with, as well as the processes used to ensure that the organization is in full compliance with these laws and regulations. This section also discusses the various challenges that the organization may face and the strategies used to overcome these challenges.

6. The sixth part of the document discusses the environmental aspects of the organization. It provides a detailed overview of the various environmental risks that the organization may face, as well as the processes used to manage these risks. This section also discusses the various challenges that the organization may face and the strategies used to overcome these challenges.

7. The seventh part of the document discusses the social aspects of the organization. It provides a detailed overview of the various social risks that the organization may face, as well as the processes used to manage these risks. This section also discusses the various challenges that the organization may face and the strategies used to overcome these challenges.

8. The eighth part of the document discusses the overall performance of the organization. It provides a detailed overview of the various key performance indicators (KPIs) that the organization uses to measure its performance, as well as the processes used to analyze and improve the organization's performance. This section also discusses the various challenges that the organization may face and the strategies used to overcome these challenges.

should not be brought up constantly.

Carita is portrayed by the dramatist as a clever and charming young woman. She loves Lorenzo very much, and knowing that he loves her, she thinks that the memory of his former wife is nothing more than a passing obsession. Nevertheless, his constant references to Eugenia become rather unbearable. Carita realizes that she cannot cope with the situation, and she sends for her brother and godfather for advice. This might be considered as showing weakness in her character, but I consider it a very wise move. Her knowledge of her own limitations in such a circumstance is very unusual. After asking for advice, she does not hesitate to follow it. Her one desire was to make her husband appreciate her good qualities as much as those of his former wife.

SUMMARY

The dramas of Linares Rivas deal with social problems and their resulting conflicts. The complex and oftentimes disastrous situations, which he so vividly describes, are not, as a rule, due to imperfections in the characters themselves, but rather are the resultants of technicalities inherent in the antiquated Spanish laws which were in force during the first quarter of the twentieth century. He has always mingled with aristocrats and is, therefore, thoroughly acquainted not only with their mode of living, but also with the social problems which constantly confront them. By presenting putative cases, he attacks existing conditions. No solution, however, is offered. He contents himself with satirizing the laws and customs in such a manner that the reader can hardly fail to understand the remedy that the author himself would apply.

The following are directed against antiquated laws:

La garra
Aire de fuera
La mala ley

In La garra it is evident that, in his opinion, divorce should be recognized in Spain. The law forces the dissolution of the happy marriage of Sol, yet maintains the unhappy union of Santa.

Aire de fuera is an attack on the legal requirement by which a woman, after obtaining a judicial separation, is forced by law to return to her husband, if he requests it, at the expiration of the fifth year.

La mala ley clearly demonstrates the impracticability, and even impossibility, of carrying out the requirements of La legítima--the law which compels a surviving husband or wife forthwith to settle in cash an inheritance upon children.

Some of the most representative dramas satirizing customs are: La cizaña, criticizing slander; Fantasmas, attacking false standards of conjugal honor; Cobardías, assailing failure, through fear of evil consequences, to punish worthless people; and El abolengo, ridiculing inevitable domestic conflict between an aristocratic wife with social aspirations and a middle-class husband with none.

As stated in the introduction, the purpose of this thesis is to discover the characteristics of the women which the dramatist depicts. After a careful study of the most important female characters, it is evident that his women are not happy. For example: Sol, in La garra, is happy for a few years with Antonio until her discovery that he had been married and divorced before he meets and marries her. In the same play, Santa, forced by the law to wait for a period of thirty years before remarrying after having been deserted by a worthless spouse, spends her life in misery. Valeria, in Cuando empieza la vida, has an unfortunate first marriage. She finds elusive joy with Luis, which vanishes when he learns of her former lover. As a rule, the Rivas women are submissive, dutiful, and faithful wives, willing to sacrifice themselves for the good of others. María Victoria, in the play of the same name, because of a sense of duty, remains faithful to an unfaithful husband.

Valeria, in Cuando empieza la vida, is ever and always true to Luis. She loves him, and does her utmost to make him happy. Alejandrina, in La jaula de la leona, forgives her husband's infidelity until it invades the sanctity of the home.

Of the twenty-five women studied, the following three are outstanding: Sol in La garra, María Victoria in María Victoria, and Alejandrina in La jaula de la leona.

The reader is inclined to rejoice with Sol in her very apparent happiness with Antonio, admire her outspoken attitude toward the law which prevents her cousin Santa from remarrying, be grief-stricken with her when she learns the truth about her husband's previous marriage, and be hesitant with her in her attempt to make a final decision to have him leave her forever. Physically attractive, outspoken, and self-sacrificing, Sol is a character worthy of our sympathy and to be admired.

María Victoria can be remembered for her unusual sense of duty. In order not to be a burden to her aunt and uncle, she married the man of their choice rather than wait for the man she loved. Although her husband was unfaithful and she realized it, she remained true to him. To María marriage was a contract, and because she agreed to it, she intended to fulfil her part. Even when Juan, the man she really loved, came to see her and found her unhappy, she rejected his proposal to find happiness with him. Only once throughout the play did she weaken, and then it lasted only for a moment. She intended to write to Juan, but when she finished the salutation her sense of duty forced her to tear the letter up and remain loyal to the

man she married.

Alejandrina is the only one of Rivas' women who had the strength and courage to take matters in her own hands and assert herself. She tolerated her husband's infidelity throughout her married life, but when he made love to his cousin in their own home, Alejandrina refused to countenance it. Although it ruined any possibility of further happiness for her, she had sufficient strength to tell him that he would either have to stop it or leave her.

All three women are physically attractive, self-sacrificing and yet strong personalities. Long after the plots of the plays are forgotten, a mention of any one of these names will immediately remind one of the fine qualities they possessed.

The women in the plays of Linares Rivas are not abnormal types. This dramatist is not at all concerned with abnormal psychology. His heroines are normal Spanish characters, at times somewhat exaggerated for the sake of dramatic effectiveness. It must be remembered that the purpose of the author was to reform the laws and customs of his country. In order to make his plays effective, it was necessary for him to depict extreme cases, and so he presented normal women facing rather peculiar problems caused by social prejudices or unjust laws. He is sympathetic to Spanish womanhood in general, wishing for them more freedom and justice, thereby assuring them a greater chance for normal living and its resulting happiness.

Linares Rivas writes principally of the middle class and the nobility. Because he knows intimately the recognized

usages of these types, his portrayals are worthy of mention. Ángela, in La raza, Gertrudis, in El abolenzo, Filomena, in La cizaña, are satirized. Each of them has a nobility complex.

I regret to add that in writing this thesis, it was impossible, on account of the lack of positive women characters, to include many of the dramas with which I was greatly impressed. In the plays omitted, the male characters were the most important. I have included El caballero Lobo, a fable in three acts, taking the oveja as a symbol of the tenderness and sweetness of woman, and the lobo typifying the brute force of man.

Beyond doubt, the dramas of Linares Rivas are intriguing. Nevertheless, careful study reveals, in all of them, a certain similarity.

1871

1. The first of the three main branches of the
Lutheran Church in America is the
Evangelical Lutheran Church in America.
The second is the American Lutheran Church,
and the third is the Lutheran Church in
Canada. The first two are members of the
Lutheran World Federation, and the third is
a member of the Lutheran Church in
Canada. The first two are members of the
Lutheran World Federation, and the third is
a member of the Lutheran Church in
Canada.

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Porque sí--juguete cómico en un acto en prosa.

Tomo 2:

El abolengo--comedia en dos actos en prosa.

María Victoria--alta comedia en tres actos en prosa.

Lo posible--juguete cómico en un acto y dos cuadros en prosa.

Tomo 3:

La estirpe de Júpiter--alta comedia en cuatro actos en prosa.

Cuando ellas quieren--comedia en un acto en prosa.

En cuarto creciente--juguete cómico en un acto.

Tomo 4:

La divina palabra--trama en tres actos en prosa.

Bodas de plata--comedia en dos actos en prosa.

Tomo 5:

Añoranzas--comedia en tres actos en prosa.

El ídolo--comedia en tres actos en prosa.

Clavito--paseo de comedia en un acto en prosa.

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Tomo 6:

La raza--comedia en tres actos en prosa.

Flor de los pazos--comedia en dos actos en prosa.

Tomo 7:

Doña Desdenes--Comedia en tres actos en prosa.

inspirada en una obra húngara.

El caballero Lobo--fábula en tres jornadas en prosa.

Tomo 8:

La fuente amarga--comedia en tres actos en prosa.

El mismo amor--comedia en dos actos.

Tomo 9:

Nido de águilas--comedia en dos actos en prosa.

Camino adelante--comedia en dos actos en prosa.

Tomo 10:

Como buitres--comedia en dos actos en prosa.

La fuerza del mal--comedia en tres actos en prosa.

Tomo 11:

La garra--drama en dos actos en prosa.

La espuma del Champagne--comedia en cuatro actos en prosa.

Tomo 12:

La zarzas del camino--comedia en tres actos en prosa.

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Tomo 13:

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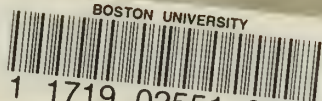
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